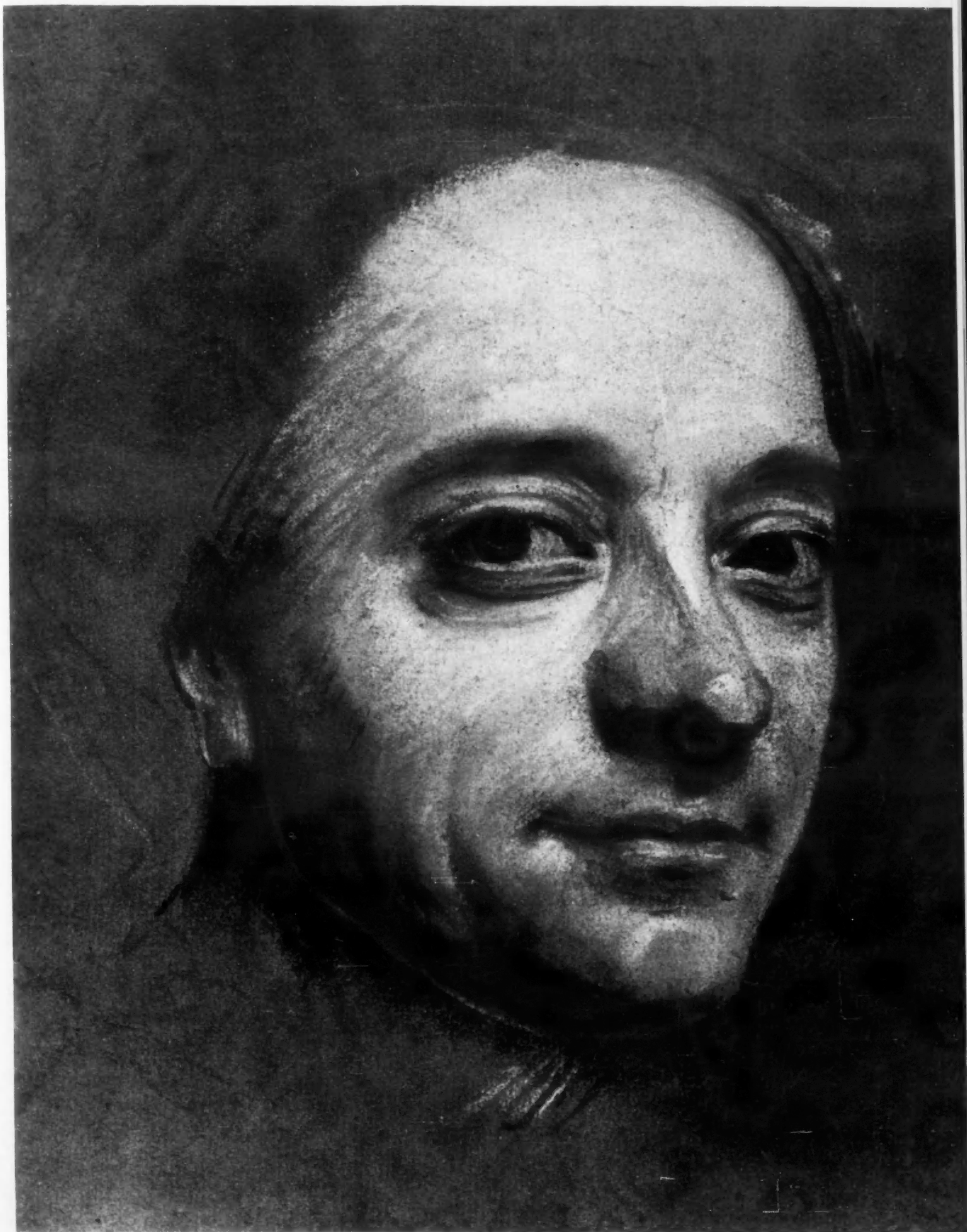


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NOVEMBER 5, 1938 ♦ DRAFTSMEN OF THE  
DIX-HUITIEME ♦ WHITNEY PERENNIAL  
ART BY THE GREAT LAKES ♦ ANTIQUE FAIR

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# THE ART NEWS

ESTABLISHED 1902

VOLUME XXXVII

NUMBER 6

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An American Tankard, circa 1690; and another by John Edwards, Boston, circa 1700.



A pair of Queen Anne silver-gilt ewers by Simon Pantin, 1713.



A George I silver-gilt ewer and basin by David Willaume, 1718.

A pair of Charles II silver-gilt vases and covers, 1675; and a Commonwealth silver-gilt vase and cover, 1658.

A James I silver-gilt flagon, 1607; an Elizabethan cup and cover, 1585; a Commonwealth silver-gilt cup and cover, 1650.



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ON WEDNESDAY, DECEMBER 14, 1938

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# THE RECORDS YIELD A NEW RECORD

CONSULTATION of our records shows that the issues from October, 1936, to September, 1937, constituting Volume XXXV of The Art News, carried a total of **459.2 pages** of paid advertising, representing **2736 separate display advertisements** addressed exclusively to buyers of art and antiques.

The records also reveal that the issues from October, 1937, to September, 1938, constituting Volume XXXVI, carried a total of **483.2 pages** of paid advertising, representing **2891 separate display advertisements** addressed exclusively to buyers of art and antiques.

This is an increase of **24 pages and 155 individual advertisements** over the previous year—and the current season already promises to show an even greater increase for 1938-39.

Why this increase? Why this continued expansion in advertising expenditures in The Art News as a sales medium for art and antique dealers?

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EXHIBITED AT THE ALBRIGHT ART GALLERY, BUFFALO

# THE WINNING CANVASES: FIRST AND SECOND PRIZE AT THE GREAT LAKES EXHIBITION

*The first celebration of what it is hoped will develop into an important American regional biennial awarded its first and second prizes in the order named to Charles Comfort for a local scene, Lake Superior Village (above) and to M. Josef Lasinski for Charlie's Wheelbarrow (below). The substantial honorariums accompanying these awards, the coöperation of the eight cities organizing the exhibition and the new precedent of a jury composed of art critics promise to make this one of the most interesting of this country's regional art events.*



# THE ART NEWS

NOVEMBER 5, 1938

## ART ALONG THE GREAT LAKES

### *A Notable Regional Exhibit Begins Its Travels at Buffalo*

BY LILLIAN DAVIS

**B**ECAUSE there has been a great deal of to-do over regionalism in art and literature, and because no one really knew whether the Great Lakes region, which has a feeling and spirit all its own, was actually being reflected in the paintings of its local artists, the Patteran Society of Buffalo conceived the idea of a comprehensive Great Lakes Exhibition. This society of artists set to work to enlist the coöperation of another local group, the Buffalo Society of Artists, and of the Albright Art Gallery, and together these organizations planned the present exhibition, which it is hoped to make a biennial affair. A number of the principal cities of the region were approached as possible collaborators, and altogether eight cities enthusiastically came into the venture.

Each of these cities has sent a representative selection of its local work, although the selections were variously made in various places. In Buffalo and Cleveland the out-of-town jury that acted for the annual local exhibition also chose oils and watercolors for the Great Lakes Exhibition. In other cities specially appointed local juries made the choice, while in still others the museum chose the paintings. There are now one hundred and sixty-five works in the exhibition, which represents a good cross-section of the best painting talent of this extensive geographical region. The first showing has just opened in Buffalo, the city of origin, at the Albright Art Gallery.

The public of Buffalo, in the persons of interested lovers of art, has also had a part in this undertaking, the prize money being donated by citizens who, in the capacity of patrons and contributors, gave the substantial sums that are available. It is earnestly hoped that when this exhibition goes to the other Great Lakes cities the public there will express its interest to the extent of becoming patrons of the represented painters and of buying their works.

The jury, who also awarded the prizes, consisted of art critics, a departure from the usual custom of having painters judge painters. They were Dorothy Grafty of the *Philadelphia Record*, C. J. Bulliet of the *Chicago Daily News* and Malcolm Vaughan, long of the *New York American* and now a free lance art critic. First prize of five hundred dollars went to *Lake Superior Village*, a striking oil by Charles Comfort of Toronto—a particularly happy choice in that it represents a characteristic local scene of a small lake settlement along the Northern Pacific Railroad. Built up in large, flat masses of blues, greys and luminous whites, its striking effect is due largely to the fact that the artist has kept his darks transparent and clear. The somber masses of the wooden houses lit by moonlight make a dramatic picture of strongly contrasted tones.

To M. Josef Lasinski of Detroit went the second prize of two hundred and fifty dollars for

*Charlie's Wheelbarrow*, a small and modest work which, in spite of its strong reminiscence of Van Gogh, has a quite personal charm of its own. A painting having already received recognition in Chicago  
(Continued on page 24)



EXHIBITED AT THE ALBRIGHT ART GALLERY

ZINGALI'S PORTRAIT STUDY, EQUIVOCALLY ENTITLED "BOWL OF SOUP AND ?" "GRAINS OF WHEAT" IN THE ORDERLY, STYLIZED MANNER OF DALE NICHOLS

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ORMOLU CLOCK, GIFT OF LOUIS XV TO THE ENGLISH AMBASSADOR (LEFT); A COMMEMORATIVE GOBLET, CIRCA 1705 (CENTER); A CH'EN LUNG LAPIS-LAZULI PANEL CARVED WITH IMMORTALS (RIGHT); A FINELY CARVED CHIPPENDALE BOOKCASE (BELOW)



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## Antique Fair: The Annual London Event

LENT BY FRANK PARTRIDGE & SONS

AFTER holding four successful yearly events the Antique Dealers' Fair and Exhibition has now become an established institution of the London season. Its fifth celebration, enhanced by numerous royal loans and with representations from England's foremost dealers, has just opened its doors at Grosvenor House to disclose an even richer selection than on previous occasions.

Heading the list of loan pieces are those from the personal collection of Queen Mary which include two eighteenth century toilet caskets of jeweled agate and tortoiseshell, a pair of Louis XV candlesticks in gold mounted agate, a French gold and enamel casket, a rare Battersea enamel tea caddy of unusual size and a French ormolu clock. A beautiful object lent by Queen Elizabeth is a sixteenth century mother-of-pearl casket made at Porgau in Saxony and formerly in the Grünes Gewölbe Collection in Dresden.

The first stand among the dealers is that of Messrs. Spink & Son—a priority well



merited for their superb collection of jade carvings alone. Many of these are unique examples, rivalling the rarity and perfection of a Canton enamel vase of the Yung Cheng period in this display. Frank Partridge & Sons shows a very fine Chippendale bookcase and a Chinese Chippendale silver table of beautiful workmanship in a collection of great range and variety. Spectacular pieces are a black and gold lacquer dressing table by Chippendale matching the bed in the Victoria and Albert Museum, and a George I cream-colored lacquer cabinet of exquisite proportion brilliantly decorated in polychrome, both from Camerons. A complete review of seventeenth and eighteenth century furniture styles is offered by the famous house of Mallet & Sons.

Unique examples of English silver come from Chrichton Brothers, and from Ralph Hyman, while the only firm to exhibit eighteenth century silver of their own working is R. C. Hennell & Sons, who show a teapot and wine coasters of 1793.



# DRAFTSMEN *of the* DIX-HUITIEME

## *Pastels and Watercolors from the David-Weill Collection*

BY ALFRED M. FRANKFURTER

SEQUEL to the great group of French eighteenth century paintings from the David-Weill Collection which Messrs. Wildenstein & Company exhibited upon their acquisition of the collection last year, the same galleries now show the hundred-and-fifty-odd drawings, pastels and watercolors from the same source which once contributed so effectively to the magnificent ensemble of French art of the *dix-huitième* in M. David-Weill's Paris house. And in truth they sustain the painting of their time so well, they form so delightful and intimate a bridge for the spectator into the grander passages of canvas, that these drawings make one regret deeply that the entirety of the David-Weill Collection—paintings, graphic art and sculpture—might not once more be reunited for the benefit of Americans. One can but hope that the partial example, stirring as it is, will be attractive enough, in a day in which the bringing together of a true amateur's collection seems to be following the other arts of civilization into history, to lead new collectors into similar fields and to encourage others already in them.

As it is, the three large galleries—one of them hung exclusively with Fragonard drawings—present a rarely evocative panorama of a century of magnificent draftsmanship, of a hundred years in which drawing was the *leitmotif* as well as the fundamental of painting. From the scintillating *esquisses* of Watteau which are almost a pictorial end in themselves, one traverses the mounting road of virtuoso draftsmanship through the incredible smoothness of Boucher's facility and the unsurpassed drawing genius of Frago, finally reaching



EXHIBITED AT WILDENSTEIN & COMPANY  
"PORTRAIT OF REBEL," THE COMPOSER BY WATTEAU  
HUBERT ROBERT: "LA RECITATION," PEN AND WASH  
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the last brilliant, pre-academic station of Jacques-Louis David's sketches from life and Prud'hon's primary approaches to the treatment of light as well as mass on paper. If it may be said with justice that there are fewer lessons for modern art and modern taste in the eighteenth century than in the preceding or succeeding years, those few surely lie in the realm of drawing. In the perfectly balanced intermediacy of the drawing between life and the finished painting as it was achieved by the artists of the *dix-huitième* there is a permanent example for, on the one hand, the academies with their boresome, painful exactitude of draftsmanship, and, on the other, the careless rebel artists with their disdain for any direct drawing from life.

Exceptions to the general trend of the exhibition are the small groups of twelve pastels and thirty-six watercolors which are really pictures in their own right. The pastels are led by the genius whose small representation on this side of the Atlantic cannot be deplored too often: Quentin de la Tour, with four examples, including a self-portrait (illustrated on the cover of this issue) comparable in quality to the best designed and characterized

likenesses of himself, the head, or rather the mask alone, projected dynamically on the paper, stripped of all non-essentials even to the hair, in terms of pastel tones so delicate that one can scarcely comprehend their force here. Also present is Boucher's famous and often reproduced *Jeune femme au manchon* in its delightful key of Rococo blue; the superbly accomplished pastel portraiture of Perronneau in his *Marquise d'Anglure*; and a moving souvenir of the Revolution of '93, a *chef-d'oeuvre* of the



EXHIBITED AT WILDENSTEIN & COMPANY  
"SANTA MARIA DELLA SALUTE," IN  
PEN & WASH BY FRANCESCO GUARDI

gifted Mlle. Capet, the portrait of *Le Conventionnel André Chenier*.

The watercolors, most of them properly gouaches, comprise above all a comprehensive group of eighteen aquarelles by the amazingly modern and far too little seen Moreau l'Aîné, rich in naturalistic observation that is an eighteenth century prophecy of Corot, Constable and Courbet—and occasionally, as in the *Torrent dans la forêt*, already anticipating the landscape abstraction of a Cézanne. Beside the sweep of Moreau's landscapes there stand in amusing contrast the charming genre watercolorists of the period: Carmontelle, with his delicious and lively conversation pieces; Norblin de la Gourdain, the perfect light commentator on the erotic gallantries of the Versailles court; and Gabriel de St. Aubin, with six

A SKETCH FOR "LE SERMENT DU JEU  
DE PAUME" BY JACQUES-LOUIS DAVID

EXHIBITED AT WILDENSTEIN & COMPANY



EXHIBITED AT WILDENSTEIN & COMPANY  
FRAGONARD'S BRILLIANTLY OBSERVED  
STUDY, "LE COUCHER DES OUVRIERES"

work; there are the deftly and lightly suggested erotic scenes on themes like *La résistance inutile*, drawn with a feathery, skipping, almost charmed pen; there are the splendidly architectonic and essentially decorative mythological sketches, several for large paintings of the same nature; and there are, finally, the swift, certain, electric sketches for portraits and paintings, astounding in the economy of their line and the power of their suggestion.

Greuze is represented by two of his portrait heads, a phase of the artist least known in America and one which ranks with his delightfully realistic genre far above the sentimental subject pictures with which he pandered to contemporaneous taste: here Diderot and an unknown old man are seen in powerful silver-point, in almost heroic scale, on sharply

(Continued on page 24)



# THE WHITNEY HARDY PERENNIAL

## *Eastern Artists Rule This Year on 8th Street*

BY MARTHA DAVIDSON

**F**OLLOWING the exhibition of paintings West of the Mississippi, the Whitney Museum this week opens its doors to the annual pageant of contemporary American painting, a pageant that might be titled either "East of the Mississippi," since only seven of the one hundred and nine representatives come from beyond that dividing line, or "East of the Hudson," since more than three-quarters of the exhibitors are inhabitants of New York State, only a few of whom are resident outside the great city. Despite the preponderant representations of the East, doubtless because of it, the exhibition supplies an admirable cross section of a decidedly heterogeneous lot of current artistic trends. The search for new subject matter, which has been a constant stimulus to American art since the rebellion of "The Eight," otherwise known as the "Ashcan School," is evident everywhere among these paintings. The meanest object, the dullest scene, the most commonplace episode, romantic vision, lamentable catastrophe or "non-objective" contrivance are regarded as fit to paint.

The analogy between native painting and the seventeenth century Dutch school may be drawn more plainly than ever. The genre group of the new world considers no subject too humble for canvas and few conditions too commonplace for pictorial eternalization. Particularly exemplary are Franklin Watkins' remarkably vivid study of R. Sturgis Ingersoll in the surroundings of the artist's studio, Isaac Soyer's dull, stiff painting of a dentist at work, and Leon Kelly's large canvas of a woman leaning over a table heavily laden with food, a vigorously brushed canvas—one of the features of the show. Many of the paintings are devoted to current social topics, such as Sternberg's unique depictions of the deplorable conditions of the miner and his family, a painting more biting in content than artistically ripe in form. The horrors of war appear in Guston's cleverly projected tondo, *Bombardment*, and in Gropper's masterfully painted *Against the Wall*, a dramatic scene paying tribute to the genius of Goya. Current events hardly cold on the press, engender the paintings of an allied group, for instance Louis Ribak's version of the recent tragedy called *Incident on the Danube* or Albert Pels' baroque portrayal of an electric storm endangering bathers on the beach.

The poets of nature are not neglected in the show, nor are the figure painters and abstractionists who appear in an unusually large number.

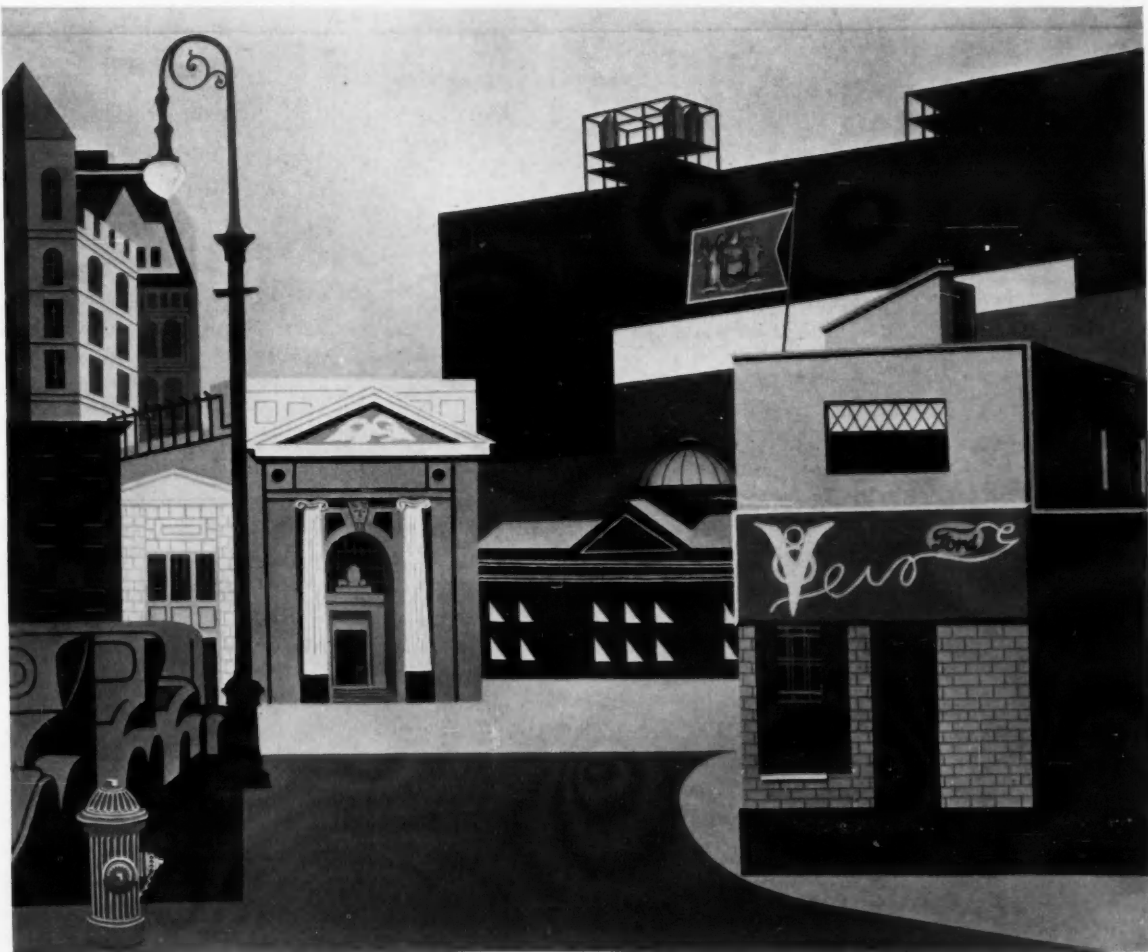


EXHIBITED AT THE WHITNEY MUSEUM OF AMERICAN ART

"AGAINST THE WALL," STIRRING DENUNCIATION OF WAR, IN GROPPER'S RIPENING STYLE

Landscapes by Mattson, Ziroli, McFee, Mommer, Karl Fortess and Elliott Orr are outstanding. Disappointing because of the awkward figural treatment is Karfiol's warmly painted *Summer in Ogunquit*, while the dullness of Burchfield's over-scaled painting of old houses by a creek is unredeemed by its slight documentary value. Figure paintings of note are shown by Ben Shahn, Judson Smith and

(Continued on page 24)



EXHIBITED AT THE WHITNEY MUSEUM OF AMERICAN ART

"CITY LANDSCAPE," FRANCIS CRISS' BRILLIANTLY HUED PATTERN OF THE MODERN CITY



# DETROIT'S SEGHERS LANDSCAPE

## *Gift of a Painting by the XVII Century Dutch Romantic*

BY W. R. VALENTINER

THANKS to the gift, through the Founders Society, of a remarkable landscape by Hercules Seghers, one of the great personalities of Dutch art is now represented in the Detroit Institute of Art's collections. To understand its full beauty we must in imagination add color to the black and white reproduction: the golden-brown, rugged land of the foreground, where the last rays of the setting sun filter through the clefts of the rocks and the leaves of the trees, the luminous blue and jade-green of the river behind the church spire in the shady middle distance, and the light, transparent blue of the distant hills and expanse of water. A glowing evening sky hovers over the landscape, the delicate pink light reflected upon the sharp points of the grey-green mountain peak rising unexpectedly on the other side of the valley.

This color scheme is based upon the three planes of sixteenth century landscape painting, brown, grey and blue, in receding order,

yet it is combined with realistic observation refined to a degree unknown to any of the earlier artists. In the rich composition of varied forms of rocky, hilly mountains, of wooded, open plains, of houses and waterways, we are reminded of the panoramic views of the "world-landscape" conception which prevailed from Patinir to Breughel. But here the details are more subordinated to the compact composition: THE MAES VALLEY IN SEGHERS' LANDSCAPE, ONE OF THE EARLIEST OF ITS KIND and while it has

all the grandeur and solitude of the best of those early landscapes, it has also the atmospheric treatment and the loose, fluid technique characteristic of the time of Frans Hals, to which Seghers belonged. The scene seems to portray a portion of the Maes valley which the artist visited on a journey to the Alps, if we can believe the reconstruction of his travels by modern biographers.

Seghers' great historical importance lies in the fact that he brings to completion sixteenth century landscape art—the first of its kind to represent pure landscape without religious *staffage*—and connects it with the future subjective style of Rembrandt. The latter was, by the way, a great admirer of Seghers, owned eight of his paintings and several plates by him and in his earlier landscapes was influenced by Seghers' art.

But Seghers is to us more than an historical figure. It is not accidental that he has been rediscovered only within the past thirty years and that the public's appreciation grew with the advance made in modern art. He belongs to the artists of the past who seem to presage modern conceptions and technique. After his paintings were rediscovered by Dr. Bode and his sixty etchings had been published in an excellent work by the Berlin *Kupferstichkabinett* shortly before the World War, the best book on the artist and his strange psychology appeared in 1922 (by W. Fraenger). In this book (and in another by K. Pfister in 1921) he is characterized as

an "expressionist" and compared with the modern German Expressionists whose art at that time was at its height.

Seghers may be called a predecessor of Van Gogh, not only in his artistic efforts but in his tragic life also. He was a similarly intense, searching nature. Isolated from the movement of art in his time and from the world about him, he was misunderstood by his contemporaries and poverty and neglect led to an early, tragic end.

The experimental character of his art was expressed most markedly in his rare color etchings: weird compositions, alike earthly and fantastic. The style of his early paintings as well as the forceful, penetrating linear style of his etchings, with their strongly incised curves covering the whole surface of his plates, may well be compared with Van Gogh's work. These early works are perhaps the most personal expressions of his art. Their strange views of deserted Alpine valleys, with serrated rocks and decayed trees, speak

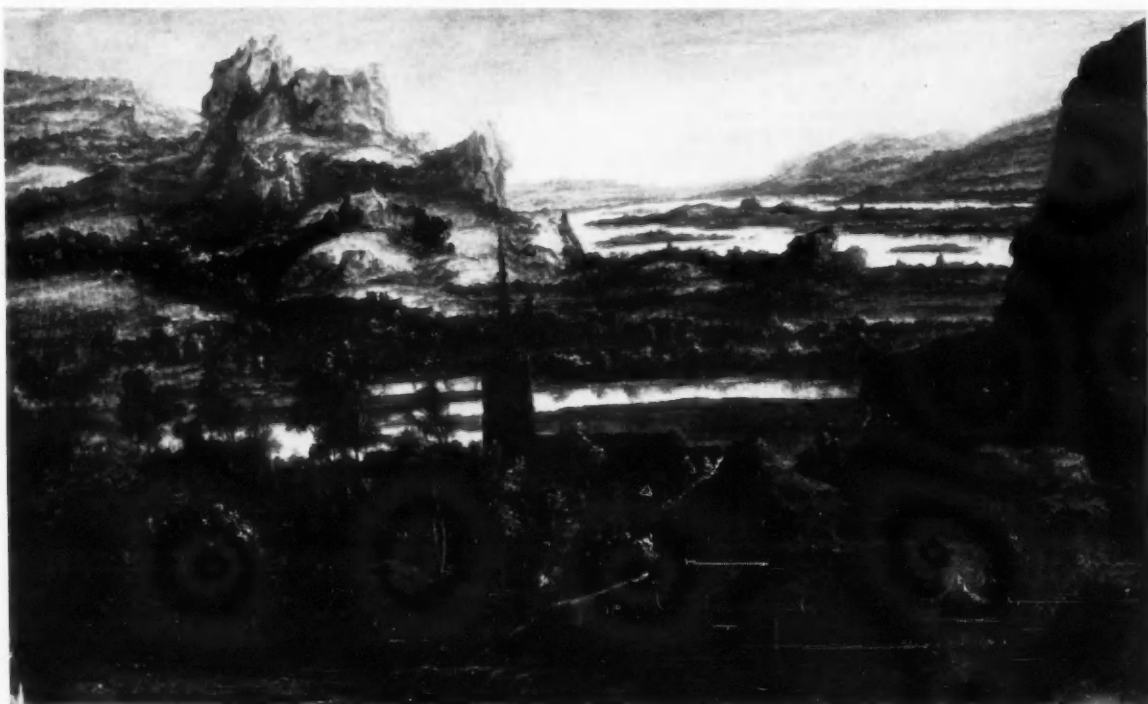
of a nature as somber and wild as Van Gogh's in his last stage. Our painting, obviously a late work, is not of this kind, but in its melancholy mood it speaks clearly of the sad experience of an artist who finds his only pleasure in life in complete absorption in his work.

Fortunately Seghers at least had the satisfaction of knowing what his art was worth. We are told that he lived in poverty and misery, that he had the printers send baskets of

prints to the market to be sold as wrapping paper for butter and cheese, that he had to cut up his last large etching plate to make the prints more saleable, since dealers did not want to give for his prints as much as the copper alone was worth. But we are also told he said that some day art lovers would give five times more for a print from the reduced plate than he asked for one from the original plate. This became true soon after he died. His prints are now worth perhaps even a hundred times what the artist asked for them, for they belong to the most valued examples of earlier epochs.

Hercules Seghers was born in 1589-90, probably at Haarlem. In Amsterdam he became a pupil of the rare artist, Gillis van Coninxloo, one of whose forest scenes has recently been acquired by the Institute. In 1612 he became a member of the Guild in Haarlem at the same time as Easias van de Velde and Willem Buytenweg. During most of his life he was active in Amsterdam, but for some years he was in Utrecht and also in The Hague. He was married twice, first to a woman fourteen years older than himself, and had one illegitimate daughter. There are documents which speak of his debts. Contemporary writers tell us that he lived in poverty and that his wife complained that he used the bed linen and shirts for making prints (it is a fact that many of his etchings were printed on linen). Misunderstood by artists as well as by his family, he

(Continued on page 22)



RECENTLY ACQUIRED BY THE DETROIT INSTITUTE OF ART

THE MAES VALLEY IN SEGHERS' LANDSCAPE, ONE OF THE EARLIEST OF ITS KIND

# New Exhibitions of the Week

## AMERICAN "ANCESTORS": PAINTINGS BY SIX GENERATIONS FOLLOWING 1720

THE "ancestors" which figure in the Downtown Gallery's current show, are not only portraits of the early nineteenth century, but landscapes and still-life paintings which are the forebears of contemporary painting in this country. An immediate outgrowth of a silhouette, one of the earliest types of portraiture in America, is *Double Portrait*, painted around 1820. Only the delicate little faces are drawn, the moulding faintly indicated, the outlines of the figures of the two women being handled exactly as a silhouette. Several pastels made even earlier appear in this exhibition, and one in particular, *Providence Belle*, is remarkably well harmonized in its relation of color in the accessories to the sitter. *Brooklyn*, interpreted by an artist known only as Miss Dugan, is one of the outstanding landscapes, and there are two examples by the painter of animals. Edward Hicks, from whose *Peaceable Kingdom* series many moral lessons may be drawn.

*Girl with Cat*, with its real attempt to capture the expression of a child, an effort almost unknown in the earliest portraits as seen in this group, and its subtle use of mauve and green, is one of the most attractive "ancestors." There is, however, in general in this early American provincial painting, an authenticity far more in keeping with our native tradition than in all the portrait school of Colonial and Revolutionary times which derived from London.

J. L.

## LITHOGRAPHS TO COLLECT

LITHOGRAPHS of distinction by several of the masters of the medium may be seen at the gallery of Mrs. Sullivan. A score by Rouault amplifies the exhibition at the Museum of Modern Art, and provides several striking portraits, including one of the artist himself, both trial proofs, and a black and white. The soft technique of Fantin-Latour and Redon's exquisite line are both visible in a small group, and there are nineteen superb examples of the lithographs of Toulouse-Lautrec. The forty remaining prints are of sets of the *Charivari* drawings in which Daumier satirized Paris for forty years. While this is a show of special interest to collectors, and an opportunity to become familiar with particular lithographs in several states, it also points up the difference in approach of Toulouse-Lautrec and Daumier, the first so concrete, so pitiless, the second more generalized in its application, and based upon a philosophy more broadly sympathetic.

J. L.

## WATERCOLORS OF VENICE: RAOUL DUFY IN AN EIGHTEENTH CENTURY MOOD

RAOUL DUFY has added another delightful series of watercolors to his enchanted *oeuvre*. Last year he devoted himself to painting the majestic châteaux of the Loire. This year the canals of Venice and its architectural splendors have furnished this modern Guardi of France with fresh material which he has revived in his characteristically gay, spirited and rapidly executed composites of

color splashes and line dashes. The eighteenth century Italian artist, to whom Dufy pays homage in one of his titles and in each of his pictures displayed at the Carroll Carstairs Gallery, is recalled in these vivacious views of the Piazzetta, the Campanile of San Marco and the Colleoni standing near SS. Giovanni e Paolo. The scene with Verrocchio's equestrian statue lives again in one of Dufy's most lively notations. With an insouciant twist of his hand or sweep of his brush, this artist captures the Rococo spirit of Venice in pictures full of the space and atmosphere of the open canals and lagoons—joyful impressions and vivid expressions of a romantic past.

With his usual license Dufy boldly paints the pigeons of Venice in scale so comic that they appear less like birds than like some great zeppelins hovering over the frail boats. Epitome of grace, elegance and liveliness, these watercolors are contrasted in the exhibition with several more consummate studies of the castles on the Loire. The frivolity of the former appears less insignificant beside the grandeur of the latter, although both are drawn in the artist's

typical shorthand style. This is surprising, because the canals with boats, water, and birds, would seem to be a subject more fit for Dufy's gay fantasy than the sturdy walls and towers of mediaeval architecture. An exception among the Venice paintings, is the view of the Colleoni statue, a striking monument to the monuments of the Renaissance.

M. D.

## CHINESE OBJECTS ANCIENT AND NEW

CHINESE objets d'art ranging in time from the beginning of our era to the present day are being shown in Western period room settings in the galleries of Dario Sindell, who has recently returned from the Far East where he formed this collection, the greater part of which is designed for household decoration. There are, however, among a large group of painted and embroidered silk panels, recent frescoes from Shensi, lacquered and inlaid chests and screens and a medley of other objects, several items of interest to the connoisseur. Those of

superior quality are a number of engaging pottery figurines from the tombs of the Han, Wei and T'ang dynasties. Notable among these pottery sculptures are two small T'ang heads of unglazed, fine white clay, a comparatively large size figure of a court dignitary in the typical vigorous brown and green glazes of T'ang and a similarly glazed horse of unusual stalwart grace and stylization of mane and tail.

From Tibet come a set of bronze statuettes and an extraordinary, exquisitely curving figure of Maitreya in gilt bronze, the prize of the collection. Also outstanding is a colorful eighteenth century *k'o-ssu* (tapestry woven in fine silks and gold thread) of a large floral design resembling the hydrangea.

M. D.

## WALTON BLODGETT: FACILE WORK BY THE ACCOMPLISHED WATERCOLORIST

WALTON BLODGETT'S show of watercolors at the Montross Gallery reinforces the good impression which his work makes in group shows, for his subject is unfailingly well organized and he



EXHIBITED AT THE DOWNTOWN GALLERY

"GIRL WITH CAT" PAINTED BY AN ANONYMOUS ARTIST, CIRCA 1800



deals only with its essentials. Especially attractive are his watercolors of boats with their clean, graceful shapes which he paints effectively in and out of drydock. More proficient in his drawing than his color, occasionally his effect is less interesting than it should be because of the conventionality of its harmonies. *Stamford Harbor*, however, is a delightful composition into which he has worked a group of tumbledown buildings and a boat reflected in the water, so that coloristically it is pleasing. One or two snow scenes in which the adroit use of the white paper figures show him at his best. Only one example of his ability to handle figures is shown here, but it demonstrates both a suggestive touch and the flair for creating a mood through light. This is in *Third Avenue Bar*, and in it Blodgett obtains his subject with casual ease. For the most part, however, one feels that his effects are obtained through a technique which is outstandingly careful and sure.

J. L.

## RARE CHINESE RUBBINGS IN COLOR AND BLACK AND WHITE

A FINE collection of Chinese rubbings is being shown at the gallery of C. Edward Wells. A rubbing, it is recalled, is an impression, like a print, of a carved surface, the impression being made by forcing moistened paper into the crevices and then rubbing the upper portion with ink, a delicate task especially when the relief has several layers that are as subtly varied as they are in the stone



EXHIBITED AT THE C. EDWARD WELLS GALLERY  
RUBBING OF THE SYMBOLIC SNAKE AND TORTOISE, MING

sculptures of T'ien Lung Shan. Rubbings of these great Buddhist carvings demonstrate the significance and the importance of such impressions to the scholar.

Although the sculptures of the cave temples, where they were carved in living rock, have been invoked and admired for centuries by pilgrims, travelers and connoisseurs, today they stand, torn from their stone background and cave surroundings, in a New York collection, no longer available to the maker of these "prints." Often there are rubbings, like most of the vertical hanging scrolls in the exhibition, which some fifty years ago were made from stone tablets that have since been destroyed or lost from sight. We may then refer to the rubbing for a date or a signature of some early dynasty or celebrated artist. The work of the T'ang master, Wu Tao-tzu, called by tradition the greatest of all Chinese painters, is known only through copies or designs which have been preserved in engraved stones. These engravings, in turn, have been preserved in rubbings, an extraordinary example of Kuan Yin being included in this exhibition. The power of the brushwork for which Wu Tao-tzu's later style of painting was renowned, though translated and retranslated from one medium to another and to a third, is still echoed in this rubbing. Vigorous reflection of the art of painting from which such reliefs ultimately derive, this boldly drawn figure in black and white is in its own right a thing of beauty.

There are rubbings of the Han tombs of Wu Liang-tzu and a superb impression, decoratively arranged as a *kakemono*, of a Wei stele amazingly similar in representation and style to the pedestal dated 524 in the University Museum, Philadelphia. In addition there are, in black and white, and in red occasionally touched with green, scrolls of figures, birds and flowers, prunus and pine trees and bamboo shoots—an unusual collection of a much sought after form of art, prized both as a matter of scholarly record and as highly satisfactory ornament.

M. D.

## "AMERICAN ART WEEK" IN THE STORES OF NEW YORK CITY

THE chief activity this week at the Studio Guild is concerned with "American Art Week," this gallery's dissemination of paintings in the show windows and displays of stores along Fifth Avenue and other arteries of fashion. Subject matter motivates the allocation of the work. Weber and Heilbroner have selected manish subjects and current events, Bergdorf Goodman abstractions and paintings of surrealist intention. Raymond and Whitcomb naturally inclined to exotic subjects and romance in general. A large number of persons to whom the galleries of Fifty-seventh Street are a closed book will have an opportunity to see work by contemporary painters. Any widening of the horizon in this respect is a step in the right direction, and to be applauded.

Catherine Critcher, long associated with the Corcoran School of Art in Washington, is showing a group of her paintings in the gallery. They exhibit the facility of technique one would expect, and in the group there are several examples of good portraiture in the conventional manner. *Mexican Mother and Daughter*, in which the basic color harmony is built up of shades of green, represents the artist at her best.

J. L.

## ELIZABETH WORTHINGTON'S CONSIDERED COMPOSITIONS

CLEAN color and a sense of order pervade the canvases of Elizabeth Worthington at the Bonestell Gallery. *State Road* is remarkably effective in its manner of conveying the feeling of speed one feels on a highway, and its pattern is solid. Another small canvas, *In the Park*, is light and airy, and charmingly evocative of the kind of oasis that a park can be. In *City Landscapes* the artist has handled the contrasting architectural detail which sometimes crops up in a city block, and through its variety she has brought out interesting relationships.

J. L.

## A SHOWING OF OLD MAPS; JEAN KELLOGG'S ATMOSPHERIC SEASCAPES

WHETHER harried by Goethe's *Wanderlust*, impelled by an antiquarian zeal for historical documentation or merely seduced by an eye for the casual embroidered line skirting the coast



of the uncharted Americas, old maps have an unlimited appeal for layman and connoisseur alike. The collection just brought back from Florence by the moving spirits of the Ferargil Galleries comprises examples ranging from the early XVI century to an astonishingly modern view of the Western World, dated Venice 1800. Dutch maps where our metropolis figures as Nieuw Amsterdam opposite Lang Eylant, disconcertingly concentric views of the pole and a French example which disposes of Texas with the words "*Indiens errans et Antropophages*" are some of the charms of the exhibition.

In a neighboring room Jean Kellog expounds the fascination of the Monterey coast and of the Western ocean, so much wider and lonelier than the Atlantic. Though her technique does not always keep pace with her apprehension of the scene she has learned none of the clichés of the professional seascapist. Her paintings are full of weather and a variety of approaches, including some excellent watercolors touched up with a trailing pen and ink line, show the sensitiveness and sincerity of a genuine artist.

R. F.

## SCULPTURE IN WOOD: A FIRST SHOWING BY S. A. LIPTON

**I**N a first one man showing of his work at the A. C. A. Gallery S. A. Lipton is exhibiting eighteen pieces of sculpture, mostly in wood. His choice of subject grows out of his sympathy for the unfortunate and oppressed, as such titles as *Breadline*, *Air Raid*, *Lynched* and *Strike* indicate. Even in *Soldier and Musical Instrument* Lipton is concerned chiefly with the tragic side. Suppressing all detail, he carves out his figures in rhythmic, flowing lines, and they are most successful from the standpoint of group composition. Lipton's treatment of the surface of wood, so that it has the effect of hammered metal, seems out of harmony with the material. *Mother and Child*, and one or two other groups are smoothly rendered and sounder technically. Perhaps the most striking piece is *Subway Straphangers* which expresses the pain and weariness all too frequently the daily lot of thousands of New York workers.

J. L.

## BRILLIANT IMPROVISATIONS IN LINE AND COLOR BY PAUL KLEE

**T**HE genius of Paul Klee, reflected in over four score paintings, celebrates the opening of the new quarters of the Nierendorf Gallery and marks another event at the Buchholz Gallery. Twenty years of the artist's inventions are covered and all the chords upon which he has played throughout his career are struck in a sequence of oils and watercolors that once again evoke admiration for the magic of an inexhaustible fantasy and an exquisite pictorial sensibility. These paintings are externalizations of subjective concepts. The artist paints ideas first and things second. His pictures are improvisations of a fertile mind capable of extraordinary gaiety, despair, cynicism and playfulness. Klee's symbols are primarily, even exclusively, personal and consequently they present a continuous challenge to the ingenuity of the spectator. This is the summation of twentieth century subjective expressionism which can be traced back through its maturity in the whimsy of this artist, through the caprice of Picasso and the *fauvism* of Matisse to the symbolism of Gauguin in the previous century.

Fantasies in line and color composed as mosaic, as patches of wash or strata of color, as wiry interlacings of line or ribbons of tones—if these sometimes defy translation, they never fail to haunt the imagination and stimulate the visual senses because of the perfection of execution and purity of form. Klee, as an accomplished violinist and member of a family of musicians, has transferred, as much as possible, the essence of the most abstract of arts to his plastic medium.

The Nierendorf exhibit shows the great variety which characterizes Klee's work. An unexpected barb is revealed in the feline portraits of a spinster and a lady in a large hat. A sinister note creeps into the paintings *Yellow Thoughts* and *Chinois* while a ripe exoticism enters the ribboned painting of a single flower. *Der Weg ins Blaue*, an oil composed of a simple grey line meandering through sapphire blue space pierced only by a Prussian blue moon, is the artist's conception of passing through space into the unknown, painted with simplicity and poignancy and eminently comprehensible to all.

The paintings of this year are mostly executed in heavy black lines dramatically spiralled. *The Heart's Chalice*, a recent gouache



EXHIBITED AT THE NIERENDORF GALLERY

PAUL KLEE'S VIVACIOUSLY COLORED "THE JESTER" OF 1927

displayed at the Buchholz Gallery, reflects the influence of Matisse, whom the Swiss artist has long admired. Gay in color, dynamic in design, this painting arouses speculation on the trend which is to be followed in the future work of this painter.

M. D.

## TECHNICAL PROFICIENCY IN THE MARINES OF OBERTEUFFER

**M**ARINE paintings of New England, by the watercolorist, Karl Oberteuffer, are on display at the Milch Galleries. The young artist is enchanted by old jetties and yacht club boats whose slender, spiny masts, bare of sails, delicately adorn his paintings, at least half of which are devoted to night scenes, gentle nocturnes at times filled with Whislerian nostalgia, at times with the poetry of the Japanese colored wood block. By the use of broad washes and simple, static pattern, Oberteuffer emulates the effect of the latter, while the former is suggested, particularly in *Old Pier*, by a pallor of tones and a lightly drawn stenography of lines. Eminently accomplished, this artist, both of whose parents are painters, manifests unusual control of an intractable medium which he manipulates with ease to describe variously a mass of coastal rocks, a gleaming inlet of water or a faint moonlit scene. But too much polish, too many flush sunset hues and too little strength and vitality deny him important creative achievement.

M. D.

## ROUNDAABOUT THE GALLERIES: EIGHT NEW EXHIBITIONS

**U**NTAUGHT, using the forms of the so-called modern primitives or popular painters to pictorialize his romantic memories of Greece, twenty-four-year-old Nassos Daphnis makes his

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# Famous Illustrated Books: Final Sale of the Bishop Library

PART THREE of the magnificent library formed by the late Cortlandt F. Bishop, comprising the letters R to Z, which will be sold by auction at the American Art Association-Anderson Galleries, Inc., the afternoon and evening of November 14 and the evening of November 15, following exhibition from November 5, contains approximately six hundred catalogue items. The names found among the noble examples of early printing and the masterpieces of literature, binding, and illustration in the collection add further brilliance to the roster formed by Parts One and Two.

Perhaps the outstanding treasure among the rare and beautiful books in the sale is the magnificent set of engravings after Watteau's famous works, known as the *Recueil Jullienne*. The Bishop copy is believed to be one of the finest extant, containing the complete series of plates necessary to both parts. Another important illustrated work in the collection is a splendid copy of the most outstanding German illustrated book of the fifteenth century, Anton Koberger's *Schatzbehalter*, 1491, embellished by a magnificent series of woodcuts attributed to Michael Wohlgemuth, the master of Dürer. No taller or larger copy of this book is recorded and it is printed in the same type used in the 1483 German Bible.

Illustrated works among the rarities of early printing in the collection include what is believed to be the only complete copy of the first edition of Woeriot's treatise on the art of designing rings, Lyons, 1501, and the first edition of Geofroy Tory's *Champfleury*, one of the most famous books on the design and proportion of letters.

English book illustration of the early nineteenth century is represented by no less notable an example than thirty-three original watercolor drawings by Rowlandson for his masterpiece, *The Dance of Death*, including seven which were never published. Also to be found here are *Real Life in London*, 1821-2, in its excessively rare original form of issue, the thirty-three sixpenny parts, and water-

Die neuntzehend figur



BISHOP SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

A WOODCUT FROM KOBERGER'S "SCHATZBEHALTER," 1491

color drawings by Thackeray for *The Paris Sketch Book*.

The present portion of the library continues the rich offering of rare and fine bindings. Notable among them are a painted strapwork binding, dated 1552, in the so-called Lyonesse style; a black morocco Maioli binding of unusual simplicity of design; a *fanfare* binding attributed to Clovis Eve; and bindings by Padeloup and Roger Payne. The Beckford-Hamilton-Andrews copy of Watts' *Views*, proof impressions, is present, magnificently bound by Roger Payne with his autograph bill laid in. The charmingly bound traveling library of Sir Andrew Fountaine is one of two such libraries known, the other being in the British Museum.

The collector's wide interests are revealed by such works as a unique copy of Didot's 1795 *La Pucelle* of Voltaire, printed on vellum, with the twenty-one original watercolor drawings by Monsiau, Marillier, Monnet, and Le Barbier, the copy which was specially prepared and printed by the publisher and comes from his library and that of Auguste Vivenel; Renouard's copy of Didot's *La Gerusalemme Liberata* with the magnificent plates of Cochin; one of four or five known vellum copies of the first edition of Saint-Pierre's *Paul et Virginie*, with five original highly detailed watercolor drawings on vellum; the first editions of Rousseau's *La Nouvelle Héloïse*, 1761, and *Emile*, 1762, the latter in rare contemporary red morocco.

The rare and sought for works of the Romantic period are richly represented by such masterpieces as the Didot *Paul et Virginie* of 1806, one of the very few copies in folio with the magnificent plates printed in colors, in a magnificent Romantic mosaic bindings by Thouvenin which was awarded the medal of honor at the Exposition

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L'AMOUR PAISIBLE

Gravé d'après le Tableau original Peint par Watteau de la même grandeur de l'estampe

PLACIDUS AMOR

Sculptus juxta exemplar ejusdem magnitudinis à Watteau depictum

BISHOP SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

ENGRAVING AFTER WATTEAU FROM THE RARE "RECUEIL JULLIENNE" SERIES



# ART THROUGHOUT AMERICA

## SYRACUSE: A SEVENTH NATIONAL SHOWING OF CERAMICS

AS THE most important annual event of its kind, the Seventh National Ceramic Exhibition is attracting not only a large attendance, but also offers some of the most important work that is being done in this field in the country today. For the first time this year the exhibition was open to Canadian ceramists and their participation was a distinct addition in that the show is now a completely American event. The exhibition's progressive program is indicated by the fact that one hundred of the best pieces on view will be sent to the San Francisco Exposition, a national recognition of the Syracuse Annual which has done much towards raising the already high standard set in previous years.

Numerous awards were offered, First Prize in Ceramic Sculpture going to Viktor Schreckengost for three humorous pieces, *Glory, Glory*, representing a group of Negro revivalists, *By the Waterhole*, a study of a zebra and its foal, and *The Abduction*, a new version of the Rape of Europa. In this same division Second Prize went to a newcomer to the show, Carl Schmitz of New York, for his four terracotta figures, *Reclining Nude, Mother, The Good Samaritan* and *Danae*. The capable work of Thelma Frazier, David Seyler and Paul Bogatay won for them the subsequent prizes and citations.

In the pottery division First Prize was given to Arthur E. Baggs for a cookie jar, an exceptionally harmonious, sober piece notable for fine craftsmanship and simplicity of form. Similar qualities were found in the group of five bowls submitted by Herbert H. Sanders, who received Second Prize. Third Prize was divided between Edgar Littlefield and Glen Lukens, both former holders of the highest award in this event.

The enamel section was notable for the fine contributions of H. Edward Winter, including his *Animal Kingdom* which has already received recognition on other occasions, and for those of one of the country's veteran artists in this field, Russel Barnett Aitken.

In addition to its participation in the San Francisco Exposition, the show, as in previous years, will go on circuit among the foremost museums of the country.

## NEW YORK: AMERICAN ACADEMY IN ROME FELLOWSHIP COMPETITIONS

THE annual competition for one of the oldest and most famous fellowships in this country, that of the American Academy in Rome, has just been announced by the officers of the society. The five divisions of architecture, sculpture, painting, musical composition and Classical studies are, as in previous years, open to unmarried men under thirty years of age, with the sole exception of the last named, for which women are also eligible. The unusual advantages of travel, study and environment offered by the Academy make this two year fellowship one of the goals for the younger generation of artists and students. The Grand Central Galleries of New York will present free membership in their society to the painters or sculptors who win the Rome Prize and fulfill the obligations thereby undertaken. Entries for the competition will be received by the New York offices of the American Academy until the first of February.

## COLORADO SPRINGS: SEVENTEENTH ANNUAL WATERCOLOR SHOW

THE Colorado Springs Fine Arts Center, whose praiseworthy efforts in the last few years have brought to a Western community not only the art of the entire country but that of Europe as well, is currently holding its Seventeenth Annual Watercolor Exhibition the breadth and variety of which may be judged from the inclusion of a painting by a Balinese artist hanging beside examples of American and French contemporaries and German Expressionists.

Of the native painters whose work has attracted attention there should be noted Barse Miller's landscape, *Valley of San Juan*, with its broad though sensitive treatment. Decorative color and semi-abstractness in the interests, form and design are to be found in Schwartz's *Flowers* and a glimpse of *Lower New York* by Grosz, while Earl Singer's *Little Sister*, refreshingly devoid of mannerisms, is painted with unsophisticated sincerity. Among distinguished foreign contributions are a freely interpreted head by Otto Dix, Char-

lot's powerful, stylized *Malinche* and one of Pechstein's carefully worked out arrangements. Grigoriev shows a colorful composition reminiscent of Japanese woodcut technique. Highly descriptive are Blampied's carefully drawn *The Landlord* and Edy Legrand's psychological study, *The Merchants*. The Balinese work, where exquisitely balanced pen drawing is overlaid with velvety washes of sepia, shows an unlabored ease and sureness of craftsmanship which many Western artists could envy. Taken all in all, this cross section of many directions in modern painting is a stimulating one which should prove most valuable both to local artists and in developing the public's appreciative understanding.

## DALLAS: A GOLDEN JUBILEE EXHIBIT

AN EXHIBITION of British eighteenth century paintings at the Dallas Museum of Fine Arts which has been organized in connection with the Golden Jubilee of the Texas State

Fair has proved to be one of the outstanding artistic events ever held in this section of the Southwest. Collected from various sources, these works form a first comprehensive showing which was planned partly as an object lesson, and partly as encouragement for collectors. In addition to examples of the best artists of the period, the show includes a number of works which are important from an historical point of view and which round out a complete study of the movement which culminated in the amazing quality attained by Reynolds, Raeburn and Romney. Though the flashy and meretricious characteristics which frequently appear in society portraiture can be traced here in their various manifestations, it would seem unwise to be too critical of the aims and ideals of the great English portrait painters whose consistent popularity, both from the collector's and the public's point of view, may be judged from the fact that, during the first two weeks of the Fair, the exhibition was visited by no less than twenty-five thousand people.

The Dallas Museum has been fortunate at this time in securing many examples that exhibit craftsmanship of the quality which the young Royal Academy tried to teach, but which it sometimes failed to practice. The magnificent *Portrait of Mrs. Freeman, Jr.*, by Sir Joshua Reynolds, lent by the Horace Harding Estate, with its subtle combination of pink and brown and white, illustrates clearly Sir Joshua's best practice and finest results. The group of



SEVENTH NATIONAL CERAMIC EXHIBITION, SYRACUSE MUSEUM OF FINE ARTS  
COOKIE JAR OF SALT GLAZED STONEWARE BY ARTHUR BAGGS

Raeburns is made outstanding not only by the fine conservative *Portrait of Dr. Welsh Tennant* from the Art Institute of Chicago, but also by the several brilliant, though smaller, examples. Thomas Gainsborough is represented at his best in the *Portrait of Mrs. Fitzherbert*, also from the Harding Estate. Surprisingly enough, the one painting which might be expected to strike a strange note in this exhibition, the Hogarth *Portrait of Mrs. Butler*, lent by the Trustee of the John G. Johnson Collection, Philadelphia, really appears to belong in its time. Once again we have a demonstration of the difficulty of any man's painting in a style or manner not native to his country or era, even though he be a rebel. Although it may seem as if the earlier painters were represented only by very few examples, these few illustrate with clarity the development from the linear style of the sixteenth century, through the work of Van Dyck and Kneller which determine the manner now known as British eighteenth century portraiture whose influence remains so persistent.

In addition to this show the Museum presents work of a Dallas artist, Edward G. Eisenlohr, together with a group of painters from surrounding states.

### NEWARK: MUSEUM ACQUISITIONS

**W**ATERCOLORS by "Pop" Hart and Gus Mager, bronzes by Gaston Lachaise and Harry Wickey, and two American folk paintings are announced as recent additions to the Newark Museum's collection of American Art. All are on exhibition here for several months, with the exception of the Wickey bronze which has been lent to the Cincinnati Museum.

The two Harts and the folk paintings are gifts from an anonymous donor and the Mager was presented to the Museum recently by Bernard Rabin and Nathan Krueger of the Coöperative Gallery in Newark. The bronzes were purchased by the Museum.

*Men and Horses*, in watercolor and pastel, which was executed by Hart in Morocco in 1929, and *Landscape near Bou Saada*, a watercolor done in Algeria in 1930, are notable additions to the Museum's collection of paintings and prints by this native New Jersey artist whose work was shown here in a memorial exhibition in 1935, two years after his death. The landscape is one of many sketched by Hart in his African travels. *Men and Horses*, depicting Arabs bathing their mounts in a stream, is a vigorous study in linear movement executed with Hart's characteristic freedom and deftness.

Gus Mager's watercolor is a landscape painted near Sandbrook, New Jersey, in 1915, revealing this artist's love of nature in a style as simple and direct as any of his more recent works display.

The statuettes by Lachaise and Wickey are each in the best tradition of the artist. Lachaise's *Woman Walking*, cast in gleaming gilded bronze, presents the female figure in abundant maturity, dynamic and vital, with an added majesty gained by stylized treatment in keeping with the finish of the metal. *Sulking Bull* is Wickey at his most accomplished in a realistic animal study.

The two folk paintings are portraits: *Child with Blue Sash*, a pastel by Jonnie E. Berry, 1865; and *Portrait of the Goying Child*, painted in Shirley, Mass., by an unknown nineteenth century artist. The facial characteristics of the former bear a marked resemblance to Napoleon Bonaparte and hint that it was copied from a Currier & Ives print, *The Little Emperor*.

### NEW WINDSOR: WORKS OF HERMAN MARIL IN A COLLEGE EXHIBITION PROGRAM

**B**LUE RIDGE COLLEGE, which early this fall started on an experimental series of exhibitions of original works by contemporary American artists, presents in its new show oils and gouaches by the highly gifted young Baltimore artist, Herman Maril. Maril's work is decidedly lyrical in substance. Renouncing all unnecessary detail and restricting himself to a few carefully balanced shapes and planes, he gives the spectator ample room to set his own imagination to work. His delicate colors and his economy of design evoke nostalgic memories of scenes and places seen in childhood. Houses rendered in flat planes under a mysteriously bright blue sky suggest the haunting solitude of suburban streets. Maril's animals are old friends, seen through the understanding eyes of childhood and simplified accordingly.

The artist's latest canvases show a development toward stronger expression, while retaining the lyrical, evocative quality that creates a distinct mood. Abstract painting and surrealism have given Herman Maril some of his tools but he uses them in a highly individual manner. This exhibition, with its outspokenly modern tendency, is proving itself a stimulating and valuable one in the College's new art program.

### MONTCLAIR: SHOW OF WALDO PEIRCE

**A** GROUP of paintings by Waldo Peirce is now on view at the Montclair Art Museum.

This exhibition is one of a series scheduled by the Midtown Galleries for the retrospective exhibition of the work of Waldo Peirce which was shown in New York last fall, and was seen during the past season at the Carnegie Art Institute, Pittsburgh, the Sweet Memorial Museum in Portland, Maine; the Dayton Art Institute, the Rochester Memorial Gallery and the Everart Museum in Scranton, Pennsylvania.

This show will continue on its circuit this year and will

be on view at the University of Illinois; the Currier Gallery in Manchester, New Hampshire; the Milwaukee Art Institute; the State University of Iowa, and other museums and art centers throughout the country.

### WASHINGTON: SOCIAL IMPLICATIONS IN THE WORK OF TOBIAS

**P**AINTINGS, drawings and mural sketches based on social themes make up a comprehensive exhibit of the work of Abraham Tobias which has just gone on exhibition at Howard University where it will remain throughout the month of November. As this show amply bears out, Tobias is keenly interested in problems of draughtsmanship. The thirty drawings in ink and other media which constitute the major portion of the exhibit are executed with an exceptional technical skill and perfection of line.

A huge *Crucifixion*, in which the symbols of war and peace are strikingly contrasted is the focal point of the show. Also of importance are Tobias' mural sketches shown through the courtesy of the WPA Federal Art Project with which the artist is associated.



LENT BY THE HORACE HARDING ESTATE TO THE DALLAS MUSEUM OF FINE ARTS  
"PORTRAIT OF MRS. FREEMAN, JR." BY SIR JOSHUA REYNOLDS



"THE  
QUIRINAL  
PALACE



IN ROME"  
PAINTED BY  
CANALETTO

RUFFORD ABBEY SALE: CHRISTIE'S, LONDON

## ART WORKS *from* RUFFORD ABBEY

### *An Important London Auction of Paintings and Objets d' Art*

THE auction rooms of Messrs. Christie, Manson and Woods, London, will witness this month the dispersal of important paintings, furniture, and art objects from Rufford Abbey forming a part of the collection assembled by members of the Savile family to whom the historical twelfth century foundation was granted by Henry VIII. French and English furniture, French and Flemish tapestries, including some examples from the early sixteenth century, objects of vertu, church vestments, and ship models—there are some seventeenth and eighteenth century ones—will be sold on Thursday, November 17. On Friday, November 18, the paintings by old masters will go under the hammer. The former may be viewed in the London saleroom from November 14; the latter, from November 16.

Outstanding among the paintings is a panel by Meindert Hobbema which was exhibited at the Royal Academy in 1884, and which is mentioned in Dr. Hofstede de Groot's *Catalogue of Dutch Painters* (Vol. IV, No. 182). The subject is a *Woody Landscape with a Cottage and Angler* in which the bright red of a brick house shows through the dark foliage of the clump of trees growing on the banks of a marshy stream. Another important Dutch painting — also cited in Hofstede de Groot's *Catalogue* (Vol. VII, No. 294) is Aert Van der Neer's

*Moonlit Landscape* signed with the artist's monogram. It shows a group of figures looking across a winding river at burning buildings. Also to be noted among the Dutch works are Jacob Van Ruysdael's signed *A Park with a Country House* (Hofstede de Groot, Vol. IV, No. 819) and the Salomon Van Ruysdael *A River Scene with a Ferry Boat* which is signed, and dated 1650.

There are three Canalettos: a view of the Quirinal Palace, in which the dome of St. Peter's is seen in the distance; another Roman scene, *A View of the Via de Repetta*; and a *View of Venice*. A peasant cart crossing a stream behind which a group of trees forms part of a gradually rising background is seen in *The Ford*, an early landscape by Thomas Gainsborough. *Bon Jour* and *Bon Soir*, a pair of

paintings by Philippe Mercier are also to be noted. The first, signed with the artist's initials, shows a lady taking tea with her lapdog; the second, a lady reading by candlelight.

In the collection of furniture, a most interesting item is a Louis XVI Beauvais tapestry suite consisting of two settees and six armchairs. The gilt wood borders are carved with chain and rosette ornament, and floral patterns and musical instruments in colors against a buff ground furnish the motif of the finely woven tapestry which covers the seats and the



RUFFORD ABBEY SALE: CHRISTIE'S, LONDON

"A PARK WITH A COUNTRY HOUSE," LANDSCAPE WITH FIGURES BY JACOB RUYSDAEL

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backs. A Louis XVI commode stamped "I. C. Saunier, M.E." is surmounted by a veined grey marble slab. The drawer panels and the sides are mounted with Japanese lacquer, and ormolu angle-mounts further decorate the piece. Other signed French pieces include a Louis XV writing table stamped "A. Ferchemenn"; a Louis XV small parquet writing table stamped "Migeon M.E."; and, stamped "C. Wolff, M.E.," a Louis XV parquet commode. A Chippendale mahogany knee-hole writing desk carved in high relief, mounted with ormolu, and furnished with a plate glass top, is one of the notable English examples of the collection.

Of prime importance among the tapestries is a set of Flemish panels depicting the history of Constantine, which dates from the late sixteenth or early seventeenth century. A similar set is at Forde Abbey, and a duplicate of one of the panels (Constantine slaying the lion) is in the Nordic Museum at Stockholm. Early sixteenth century is the date of a Flemish panel of Gothic tapestry the subject matter of which is two scenes from the life of David, divided by an ornamental column in the center. Of the same date, and probably made in Tournai or Brussels, is a Gothic panel, a duplicate of one in the French National State Collection, showing the three Fates trampling Chastity. Chastity, however, is not always trampled upon; she triumphs over Love in another panel of the same provenance and date.

A large assortment of objects of vertu, miniatures, eighteenth century Spanish and Italian church vestments—mostly chasubles—and several carpets, together with four early ship models, completes the list of objects to go on sale.

### Detroit's Seghers Landscape

(Continued from page 14)

tried to console himself in drink. One day he came home drunk, lost his balance climbing the steep Dutch staircase, fell and died. His wife is mentioned as a widow in 1638.

His work consists of about sixty prints, of which one hundred and seventy states are known. Less than twenty paintings are thus far known to be by him. But from inventories of his time we may conjecture that more will turn up in due course, for thirty-three paintings were the property of an Amsterdam dealer in 1640, while Rembrandt owned eight and Jan van Capella five. The present painting is the second to find its way into an American museum collection; there is another small landscape in the Johnson Collection.

### Sale of the Bishop Library

(Continued from page 18)

of 1823; and three copies of the Curmer *Paul et Virginia* of 1838, long considered the most beautiful of all French illustrated books of the nineteenth century, one of which is the matchless Montgermont copy on China paper, in a contemporary binding. There are two copies of the Méquignon Marvis *Paul et Virginia* of 1823, the first edition with Desenne's illustrations, one copy on the rare *velin* paper in a mosaic binding by Vogel, the other the superb Descamps-Scrive copy on mounted India paper, in a handsome romantique binding by Duplanil.

Also in the collection is the first complete set of Wheatley's *Cries of London* to be offered at public sale in America, complete with the virtually unknown printed title-page, superb impressions with the original deckle edge showing in every plate, and the first two plates in the very rare earliest state. Bound by Kraussin in magnificent period mosaic style is Thomson's *The Seasons*, one of the four or five known copies with the stipple engravings by Bartolozzi and Tomkins printed in colors after Hamilton.

### New Exhibitions of the Week

(Continued from page 17)

first one man showing at Contemporary Arts. He owes this exhibition, it is said, to the attention attracted by his contribution to the last event of the Independents. So early a showing, when the painter is still in the painful throes of artistic formulation, seems ill-advised, especially since the tenor of the short introduction to the catalogue by Stephan Bourgeois, by expressing belief in the blessedness of the work of the "autodidact," suggests that training is not indispensable nor, indeed, desirable and that the artist must not necessarily overcome the difficulties of his métier. It is hoped that this precipitation of the artist into the exhibiting world will not inhibit his effort toward greater craftsmanship, for Daphnis' genuine talent



is reflected in the treatment of repeated forms and clear balanced design, the most engaging example of which is *Monday in Greece*. Those canvases depicting religious themes like strange idylls express a curious naïveté not always felicitous in effect, the most ill-fated being *Elysian Fields*.

**ERICA VAN KAGER** brings to her second New York show, now being held at the Barbizon Plaza, four dozen canvases painted in the current broadly brushed, academic manner and running the gamut in subject matter from small still-lives to large religious scenes. There are conventionally stiff portraits, conventionally emotional, pious subjects and conventionally romantic landscapes of Europe and America. A view of Dax, comparatively modest in concept and in size, stands out for its firm structure composed according to the precepts of Cézannism.

**AN EXHIBITION** of the black and white work of the artists associated with the Fifteen Gallery is on view, and affords an opportunity to see these painters and sculptors in a less familiar medium. One is not surprised to find drawings of perspicacity by Cornelia Chapin, her *Guinea Pig Family* being a delightful interpretation of this somewhat unsympathetic breed. Hans Scheidecker and Beulah Stevenson come off most successfully in black and white, confirming one's impression of the strong basic pattern on which their work in color rests. Herbert Tschudy's drawings are completely characteristic of his style, the drawing *Midwest* and a *Nude* being most successful. Both Charles Aiken and Isabel Whitney indicate their feeling for the delicate line of plants and flowers.

**JUSTIN STURM'S** current show of sculpture at the Karl Freund Galleries consists partly of portrait busts of such luminaries as Miss Katharine Hepburn, Miss Lily Pons and Mr. Westbrook Pegler, and partly of the stylized slender forms of animals and birds, for which he shows considerable feeling. The terracotta heads of children are smooth in surface and capture certain qualities of childhood charmingly. The three boys of Gene Tunney, which are executed as a full figure group, is exceptionally well managed from the standpoint of composition. This is a difficult problem which the artist has met successfully, and his handling of the oldest boy's slender, strong body is an achievement.

**THE Clay Club**, an association of sculptors who work in many mediums including clay, is currently holding an exhibition of sculpture in wood. It is, in a sense, an exhibition of the material itself, and the variety in color, grain and finish of which it is capable. De Creeft and Laurent's fine work sets a high standard for this show, and there are pieces by artists less well known which are worth seeing. Lo Medico in *Shopping* has achieved an effect which has at once dignity and a colloquial flavor, an unusual feature in a piece of sculpture. Its massive form has beauty and simplicity. Margaret Kane's *Torso* in Peruvian mahogany is rhythmic and flowing in its line. Two pieces by Matthew Safferson shows an ability to handle, in a chunky, massive form, the stylized figure of a child.

**PAINTINGS** of flowers and fruits by Alice Shinn fill one gallery at the Argent Galleries, and reveal a number of attractive studies of still-life as well as her interest in natural forms. *Luster Pitcher with Fruit* has variety in textures, for the artist has combined and contrasted the pottery with the glass of a tumbler, the latter particularly well painted. Josefa Backus' paintings of the Sea Island dunes of Georgia are outstanding in the group of her works in another room. *Windblown Cedar* and *At Noon* are grey of sky and sea, and the beach grasses which are blown by the wind make their delicate patterns in rhythmic waves.

**MARTIN KOSLECK**, whose paintings are being shown at the Marie Sterner Galleries, was an actor in the Reinhardt Theater School before he came to this country six years ago. A number of his portrait heads are of people in the theater, and his work as shown here exhibits many traits which indicate an interest in the drama. The texture of his paintings is blurred and soft in quality, its patterns described by a delicate white line which can be very expressive. Portraits of Marlene Dietrich and Trudi Schoop are interesting and convincing interpretations. *Smoke* and *The Hungry Lady* and a *Self Portrait* show a tendency to lurid characterization which is decidedly theatrical. The fresco-like quality of his tech-

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nique is best seen in *Singing Orphans*. Out of a curiously murky background Kosleck projects an idea, often with considerable force, always in a manner which is personal.

**W**ATERCOLORS of dolls by Telka Ackley demonstrate the variety and interest obtainable in a field which would seem to be limited, and which is almost invariably marked by sentimentality in its handling. Miss Ackley's color is delicate and she shows a feeling for combining objects in still-life arrangements, which she presents in a manner both unaffected and imaginative. One looks forward to seeing her work in other fields for it shows distinct promise.

### Along the Great Lakes

(Continued from page 9)

is *My Grandfather* by Charlotte Major, to which the third prize of one hundred dollars was awarded. This is a kind of psychological abstraction of the personality of the subject, who appears only in a small daguerreotype in the foreground surrounded by a surrealist assortment of all the objects that made up the life and character of the man. The picture is well composed and in a subdued palette.

Honorable mention and further cash prizes went to the following artists in the order named: to Charles Burchfield for a strong, well composed *Old House in Winter*; to John Carroll's landscape, *Autumn*; to Zoltan Sepeshy for his freely brushed, striking *Yellow Farm*; to William C. Grauer for a country scene entitled *Round About Cleveland*; to Louisa L. Robins for her *Harrington Sound, Bermuda*; and to Paul Lewis Clemens for a capable and well composed figure piece, *Man with Guitar*. After being shown through the month of November in Buffalo, the exhibition goes to Rochester, then to Toronto and then in turn to Toledo, Cleveland, Detroit and Milwaukee.

### The Whitney Hardy Perennial

(Continued from page 13)

Taubes, whose *Seated Woman* is a triumph of rich glowing color, rhythmic flowing form and sensuous, variegated surface. Jack Levine's satire *The Millionaire* and Weber's *Music* reveal respectively the talent of a newcomer who continues to exhibit great promise and the talent of one of America's foremost veterans. On the whole, however, a poor showing is made by veterans and by painters who have recently gained fame. Conspicuous examples are Marsden Hartley, Evergood, Ganso, Sloan, Etnier, Joe Jones, who is represented by a ridiculously bumptious and polished self-portrait, and McCrady, whose *Judgment Day*, encouraged by the success of *Swing Low, Sweet Chariot*, is a puerile, clumsily executed libel on the Negro race. Exceptions among those already singled out, are Kopman, with a streetscape, Reginald Marsh, who has limited his painting, *In the Surf*, to three figures whose gleaming copper bodies are drawn in lively movement. Paul Cadmus returns with zest to *Sailors and Floosies* for the topic of his lusty, expertly handled realism. One of the highlights of this diversified exhibition is Francis Criss' *City Landscape* which combines, in startlingly brilliant hues, the beauty of purified form and the visual sensation aroused by the curious polyglot architectural aspect of the modern city.

### Draftsmen of the Dix-Huitieme

(Continued from page 12)

contrasting brown paper, produced out of a sturdy technique reminiscent of the Renaissance draftsmen. The younger Moreau, unsurpassed genius for drawing *per se*, is present in a veritable embarrassment of riches of five sheets, among them the charming document of the portrait of his fellow-artist Mme. Labille-Guiard, a masterpiece of psychology and movement within its miniature scale. Hubert Robert's mastery, against the relegation of which under the classification of a pure *decorateur* one cannot protest too often, is visible in five tokens of his quality as a great artist, and only two of them the conventional Classic landscapes with which he is generally associated; the others, like *La Recitation*, charming studies of the human figure and the interior, phrased with the delicate touch which he so delicately used to insert figures into his paintings.

Watteau's *Portrait de J. F. Rebel* is a revelation, as in his famous Valenciennes oil portrait, of the artist's gifts as a characterizer and

(Continued on page 28)



## The Art News of London

THE showing of "Landscapes by Old Masters" at the Sabin Gallery gives an illuminating view of the origins of an art which was subsequently to enjoy such general popularity. Outstanding, both artistically and as a controversial subject, is Titian's *Romantic Landscape* whose earlier attribution to Giorgione is soon understandable. Not only is it imbued with the pastoral poetry associated with this master, but it also has the long, horizontal format that recalls so many of Giorgione's *cassone* panels. In Henri met de Bles' *Landscape with the Temptation of St. Anthony* we find that Boschian fantasy which has been such an inspirational source for the surrealists carried to its highest development. More familiar are Ruysdael's *The Oak Tree*, with its magnificent depth and richness of tone, *Landscape with a Traveler* by Hobbema and a delightful view of a cottage by Crome. *Lincoln Arch* by an English painter close to Canaletto, a dashing Rubens describing the story of Mercury and Argos and one of Hubert Robert's most airy and enchanting inventions make up a well rounded show.

A PLAQUE which has been described as the finest Maya jade carving which has so far come to light in Central America is the most important item of a large gift of Mexican and South American objects which were bequeathed to the British Museum by the late Dr. Thomas Gann. This particular piece, which belongs to the old Maya Empire (about the fifth century, A.D.) was found near Teotihuacan in Mexico though its actual origin was probably Honduras. The jade has retained its original green color and stylistically presents marked affinities with Far Eastern carvings. The Gann Collection is further notable for a group of large, rare flints, several polychrome heads with elaborate headdresses and some ancient Mayan painted pottery.

AN EXHIBITION of prints and pictures of old London which has just opened at the Parker Gallery is headed by one of the most important drawings that has recently come into the market. This is the original colored drawing by W. Railton of his design for the Nelson Monument in Trafalgar Square which was exhibited at the Royal Academy in 1846. This unique and historic picture is in perfect condition. A work of high quality, its delicate coloring rivals the work of Thomas Shotter Boys. A second important acquisition is an oil painting of the Tower of London by Henry Pether, 1830, showing numerous important landmarks and tall sailing vessels crowding the river. An oil of Old Westminster Palace painted on the day after the Great Fire of 1834 is a work of distinct topographical and historical interest. The scene is vividly portrayed with a smouldering ruin and in the foreground boats on the river filled with excited sightseers. Altogether the exhibition includes a wide and diverse selection of prints numbering some five hundred items and embracing every district the picturesque or historical character of which attracted the able Georgian artists. The rapidity with which Old London buildings are vanishing gives additional value to these prints, other examples of which show the old Stocks Market, in a colored engraving, and the old Custom House which was destroyed by fire in 1814.

THE sale of the famous Hearst silver collection, which has until now been in the publisher's Welsh castle of St. Donat, scheduled to be held at Christie's during the middle of December, brings to the market not only historical mementos and collectors items, but a number of literally unique pieces. Such is the Pusey Horn, an early Saxon object given by King Canute to the Pusey family and later set in fifteenth century silver-gilt mounts. The great mace and sword of the city of Galway, the former of seventeenth century origin and the latter bearing Dublin hallmarks for 1709, rival the collection's four rare mazer bowls. The earliest of these is dated 1470 and there are also two sixteenth century examples. Elizabethan silver is represented by a Tudor cup and cover of 1558 and a gourd shaped piece of slightly later date. A superb James I silver-gilt flagon is dated 1607, of this period there being also cups, ewers and dishes. Porringer, posset cups and toilet services further trace this great age of silversmithing, which closes with a superb monteith bowl of 1699. American historical pieces are not the least attractive items in a collection which also extends to German cups and tankards and to a magnificent Inca gold sacrificial bowl believed to date from the second millennium B.C.

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FINE Chinese porcelains and jades, Japanese lacquers, sword mounts and other art objects, property from the estate of Robert Gould Shaw, 2nd, Newton Center, Mass., and of Mrs. William B. Leeds, John Jacob Astor and other owners will be offered at public sale at the Parke-Bernet Galleries on the afternoons of November 11 and 12, following exhibition from November 5.

A fine and extensive collection of decorated and single-color porcelains of the Ming and Ch'ing dynasties appears. In the outstanding group of *famille verte* are a choice pair of two-handled vases of the K'ang-hsi period; a beautiful oviform vase, the entire surface glazed a lovely dappled green; a five-piece temple garniture; and a fine baluster-form temple vase. An important *famille jaune* quadrangular vase of the K'ang-hsi period is offered. Imperial *famille rose* includes a unique Chia Ch'ing double-gourd mulberry pink bottle for the French market, decorated with two medallion paintings after Greuze and Vigée Lebrun. A group of fine blue and white porcelains, including plaques with peony, "seaweed" and other decoration, beakers, temple vases and temple jars, together with other K'ang-hsi porcelains is consigned by John Jacob Astor.

Single-color porcelains include representative examples of *lang yao*, as well as peacock blue, celadon; coral red and other choice monochromes.

Among the Japanese lacquers of the seventeenth and nineteenth centuries is a large collection of beautiful *inro*, many with delicately carved *netsuke* and *ojime*. An important *nashiji* and gold lacquer luncheon box of the eighteenth century is richly decorated in a *mura-nashiji* ground with embossed reeds and planks. A notable group of eight decorated lacquer writers' boxes (*suzuri-bako*) contains a rare example by Ritsuo. This beautiful piece is in dark brown *tamé* lacquer with *oki-birame* cloud effect, the cover having applied glazed pottery figures of brown and white hares amid reeds.

The finely wrought sword mounts include an exceptionally choice collection of thirty-two pairs of *fuchi-kashira* (each comprising a guard ring and matched pommel) in a four-section cabinet. Hand-somely decorated *tsuba*; *kozuka* in bronze, iron and *shakudo* with chiseled enrichment; and silver-mounted daggers (*tanto*) and swords also are offered.

A varied selection of fine jade carvings include an Imperial carved spinach jade bronze-form vase with cover; a Ch'ien-lung carved white jade double-gourd *coupe*; and a Ch'ien-lung carved grey jade beaker (*tsun*) with eight handles. There is also a small group of Imperial jade jewelry containing rings, bracelets, cuff links and other ornaments.

Outstanding among the other semi-precious mineral carvings is a splendid Imperial carved rock crystal hexagonal vase with cover; and a carved coral statue of a *Mei Jen*. Another important item is



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NORRIS SALE; PLAZA ART GALLERIES

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a Japanese carved ivory bird boat with figures of the Seven Deities. Chinese paintings, *kakemono*, bronzes, cloisonné enamels and stone sculptures are also included in the sale.

### *The Hewitt American Furniture Collection*

**F**URNITURE and furnishings belonging to the late Erskine Hewitt will be offered at public sale on the premises of 9 Lexington Avenue, New York City, the mornings of November 9, 10 and 11 and the afternoons of November 9 and 10, following exhibition November 7 and 8, under management of the Parke-Bernet Galleries.

The house is associated with many picturesque events in the city's earlier history. Built in 1848 by Erskine Hewitt's grandfather, Peter Cooper, the distinguished philanthropist and inventor, it later became the residence of Abram Hewitt, father of Erskine Hewitt and one-time mayor of New York.

A quantity of the original rosewood and mahogany furniture, most of it in the American Empire style, placed in the house when it was built, appears in the sale. A group of eighteenth century Italian furniture contains lacquered pieces, several sets of walnut chairs, small walnut tables, including an attractive oval example in the Louis XVI style, and two commodes. Notable in a small collection of Napoleonic objects is a marble silhouette of the First Consul, presented by Lafayette to Charles Carroll.

A pair of very fine Nanking porcelain pagodas appears among the decorative porcelains. Choice table porcelains comprise a large quantity of Minton, also Coalport, Wedgwood, Spode and Copeland.

Nineteenth century paintings include a number of American landscapes. There are also prints, and genre drawings in sepia.

Fine household and table linens, handsome Empire lampas hangings, a number of Chinese embroidered Mandarin coats, and crimson and yellow silk coverlets, as well as laces, bric-a-brac, silver and plated ware appear in the sale.

### *Frank Norris, Inc., Furniture & Decorations*

**T**HE entire stock of the well known art dealer, Frank Norris, comprising English seventeenth and eighteenth century furniture and decorations will be dispersed at public auction at the Plaza Art Galleries on November 11 and 12, following exhibition from November 6.

Outstanding among the furniture is an American maple chest-on-chest made in Connecticut about 1710; a delicately carved Heppelwhite mahogany settee, circa 1710; a Queen Anne mahogany side table from Lord Lyvedon's collection; a carved Jacobean oak settee with seat upholstered in verdure tapestry and many other antique examples in oak and mahogany.

There are two Flemish tapestry panels depicting forest and château scenes and fine needlework embroidered pictures of the eighteenth century. Collectors' items and miscellaneous rarities include a group of unique painted lead tobacco jars, interesting pewter pieces, fine porcelains and a collection of decorated *papier maché* trays. Gilt mirrors and wrought iron hearth accessories of the Jacobean and later period are further useful objects in the sale.

Among the fine porcelains are a selection of sought after wares, including those of Swansea, Chelsea and Rockingham manufacture.

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## Brodeur Decorations, Fine French Furniture

FINE stamped pieces by *maître ébénistes* are included in the eighteenth century French furniture and decorations, Continental table and decorative porcelains, Oriental rugs, tapestries and textiles, collected by Jules J. Brodeur of New York City, together with six lots belonging to a New York private collector, which will go on exhibition at the American Art Association-Anderson Galleries, Inc., on November 5 prior to public sale by auction the afternoon of November 12. A tulipwood and rosewood writing table, in the Louis XV taste, embellished with finely chiseled bronze doré rocaïlle handles and corner mounts, bears the stamp "CRASSON M E," and a marquetry commode in the same woods, mounted in bronze doré, is stamped "LAUMONIER M E."

The furniture in the collection is predominantly of the Louis XV and Louis XVI periods, with a fine showing of carved walnut armchairs, and *canapés* and dainty smaller pieces in the finest French taste. Notable among the Louis XV carved walnut armchairs are examples by Pierre Bara, Paris, M.E. 1758; François-Louis Martin, Paris, M.E. 1767; and Sulpice Brizard, Paris, M.E. 1762. Among the smaller pieces are a Louis XVI mahogany inlaid *guéridon* from southern France; a Louis XVI inlaid walnut small *poudreuse*, and a Louis XVI *acajou liseuse*, circa 1810.

The group of Oriental rugs in the collection contains many of sizes suitable for present-day apartments. Continental porcelains, among them a fine selection of gold-decorated porcelain plates and gold-decorated porcelain figures mounted as lamps; silver and Sheffield plate; bronze figures and carved ivory cabinet figures; miniatures, engravings, and oil paintings; and a small group of tapestries and textiles round out the sale.

## EUROPEAN AUCTIONS

### A Collection of Old Master Engravings

A SALE of old master engravings from various sources comprising valuable examples by German, French and English masters will be held at the auction rooms of Messrs. C. G. Boerner in Leipzig on November 23.

A large portion of these works come from the estate of Johann Friedrich Labman of the Dresden *Weisser Hirsch*. The second part comprises works from the famous collection formed a century ago by King Friedrich August II of Saxony. Still others are from a museum print department and from private owners.

Among the fine examples of Dürer masterpieces are a superb impression of *The Nativity* and the complete set of *The Passion* engraved on a copper plate. *Christ Preaching* and an early impression of the large *Portrait of Coppelaar* figure in the Rembrandt group. Rare works of anonymous German masters and monogrammists are also seen here.

Complementing these are a section of Dutch etchings of the seventeenth century, French and English decorative engravings of the eighteenth and German lithographs of the Romantic period.

### Draftsmen of the Dix-Huitième

(Continued from page 24)

pure portraitist; its genial disposition of the function of the drawn likeness is reflected, though less formally, in the sketchy *Portrait de femme*, with the red chalk applied in heavier line but in fewer contours.

David belongs to the nineteenth and not to the eighteenth century, although his thrilling life sketches, on both sides of the paper, for *Le Serment du Jeu de Paume*, date from the end of the *dix-huitième*. Yet these powerful studies of the crowd turning into the mob—one scarcely knows whether their effect is greater historically or aesthetically—are the prophecy of a new art, scarcely yet conceived and to be born almost a century later, which far transcends the philosophy and the style of the Age of Reason.

Finally, the one master who belongs not to the *dix-huitième* but to the *settecento*: Guardi. It would have been difficult to choose a single foreigner better fitted to stand alongside his French contemporaries; his *Festival of the Bucentaur*, spacious, airy vista of the Lagoon, and his *Santa Maria della Salute*, wonderfully strong in the suggestion of monumentality, waft into the galleries some of the warm air of Italy which nourished so many of the Frenchmen of the day.

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**EXHIBITIONS IN NEW YORK**

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8.	Group Show: Sculpture, to Nov. 10	
Ackermann, 50 E. 57.	Peter Scott: Paintings, Nov. 7-Dec. 3	
American Academy, 633 W. 155.	Platt Memorial Show, Nov. 11-April 30	
American Art Association, 30 E. 57.	Kelekian Collection: Paintings, Nov. 6-19	
American Place, 509 Madison.	Marin: Paintings, Nov. 7-Dec. 27	
Argent, 42 W. 57.	Josepha Backus; Alice Shinn: Paintings, to Nov. 12	
Arista, 30 Lexington.	Group Show: Paintings, to Nov. 30	
Art Students League, 215 W. 57.	Members: Watercolors, to Nov. 12	
Artists', 33 W. 8.	Walter Houmère: Paintings, to Nov. 13	
Babcock, 38 E. 98.	Contemporary Americans: Paintings, to Nov. 30	
Barbizon-Plaza, W. 58.	Von Kager: Paintings, to Nov. 26	
Bonestell, 106 E. 57.	Olga Fish: Paintings, Nov. 8-24	
Boyer, 69 E. 57.	American Paintings of Today, to Nov. 18	
Brooklyn Museum.	Swedish Arts and Crafts, to Nov. 14	
Buchholz, 32 E. 57.	Klee: Paintings, to Nov. 10	
Carstairs, 11 E. 57.	Raoul Dufy: Paintings, to Nov. 12	
Clay Club, 4 W. 8.	Sculpture in Wood, to Nov. 15	
Contemporary Arts, 38 W. 57.	Nassos Daphnis: Paintings, to Nov. 12	
Delphic, 44 W. 56.	Feinsmith; Katz: Prints, Nov. 7-20	
Downtown, 113 W. 13.	American Folk Artists: Paintings, to Nov. 12	
Durand-Ruel, 12 E. 57.	Othon Friesz: Paintings, to Nov. 12	
Durlacher, 11 E. 57.	Old Master Drawings, Nov. 8-Dec. 10	
Eighth St. Playhouse, 52 W. 8.	Beauford Delaney: Paintings, Nov. 6-19	
Federal Art, 225 W. 57.	Group Show: Paintings, Sculpture, Prints, to Nov. 12	
Ferargil, 63 E. 57.	Robert Spencer: Paintings, Ancient Maps, Nov. 7-19	
Fifteen, 37 W. 57.	Group Show: Prints, to Nov. 14	
French Art, 51 E. 57.	Modern French Art, to Nov. 30	
Freund, 50 E. 57.	Justin Sturm: Sculpture, to Nov. 15	
F. A. R., 10 E. 61.	Toulouse-Lautrec: Posters, to Nov. 30	
Gheen, 51 E. 57.	Von Maydell: Silhouettes, to Nov. 11	
Grand Central, 15 Vanderbilt.	Saul Raskin: Paintings, to Nov. 12	
Grand Central, 1 E. 51.	American Paintings, to Nov. 14	
Grant, 175 Macdougall.	Group Show: Sculpture, to Nov. 14	
Harlem Art Center, 29 Lenox.	Psychiatric Patients: Paintings, to Nov. 10	
Harriman, 63 E. 57.	Derain: Paintings, Nov. 8-Dec. 3	
Keppel, 1 E. 57.	Early Engravings, Nov. 5-30	
Kleeman, 37 E. 57.	Ann Brockmann: Watercolors, Nov. 7-30	
Knoedler, 14 E. 57.	Etchings, Selected Paintings, to Nov. 15	
Kraushaar, 730 Fifth.	Harriet Miller: Paintings, Sculpture, to Nov. 12	
John Levy, 1 E. 57.	English XVIII Century Paintings, to Nov. 15	
Julien Levy, 15 E. 57.	Tchelitchev; Kablo-Rivera: Paintings, to Nov. 15	
Lilienfeld, 21 E. 57.	Pechstein: Paintings, to Nov. 12	
Macbeth, 11 E. 57.	Dale Nichols: Paintings, to Nov. 20	
MacDowell Club, 166 E. 73.	Dimitri Romanovsky: Paintings, to Nov. 25	
Matisse, 51 E. 57.	Léger; Gouaches; Paul Nelson: Painting, to Nov. 12	
Mayer, 41 E. 57.	Rembrandt: Etchings, Nov. 7-Dec. 3	
Master Institute, 310 Riverside.	Group Show: Paintings, to Dec. 1	
McDonald, 665 Fifth.	Daumier: Lithographs, to Nov. 30	
Mercury, 4 E. 8.	Group Show, "The Ten": Paintings, to Nov. 26	
Metropolitan Museum of Art.	Chinese Bronzes, to Nov. 27	
	Italian Baroque Prints, to Nov. 30	
	New England Architecture: Photographs, to Dec. 5	
Midtown, 605 Madison.	Anatol Shulkin: Paintings, to Nov. 9	
Milch, 108 W. 57.	Karl Oberteuffer: Paintings, to Nov. 12	
Montross, 785 Fifth.	Walton Blodgett: Paintings, to Nov. 12	
Morgan, 37 W. 57.	Francis Fast: Paintings, to Nov. 19	
Morgan Library, 29 E. 36.	Henry Watson Kent: Printing, to Nov. 12	
Morton, 130 W. 57.	Harold Herman: Watercolors, Nov. 7-20	
Municipal, 3 E. 67.	New York Artists: Paintings, Sculpture, to Nov. 13	
Museum of the City of New York.	History of Bowling Green, to Dec. 1	
Museum of Modern Art, 14 W. 49.	Walker Evans: Photographs;	
	Rouault: Prints; Useful Objects Under \$5; Recent Acquisitions, to Nov. 18	
New School, 66 W. 12.	Esphyr Slobodkina: Paintings, to Nov. 15	
Nierendorf, 18 E. 57.	Klee: Paintings, to Nov. 15	
Passedoit, 121 E. 57.	José de Creeft: Sculpture, Nov. 7-Dec. 7	
Perls, 32 E. 58.	Jean Dufy: Paintings, to Nov. 26	
Pen & Brush Club, 16 E. 10.	Group Show: Paintings, to Nov. 30	
Rehn, 683 Fifth.	Morris Kantor: Paintings, to Nov. 12	
Reinhardt, 730 Fifth.	Bradford Perin: Paintings, Nov. 8-19	
Riverside, 310 Riverside.	Buffalo Artists: Paintings, to Dec. 18	
Rockefeller Center, Maison Française.	C. F. Thomas: Paintings, Nov. 10-19	
Schaeffer, 61 E. 57.	Piero di Cosimo: Paintings, Nov. 8-Dec. 6	
Schneider-Gabriel, 71 E. 57.	English Landscapes and Portraits, to Nov. 12	
Shindell, 45 W. 57.	Chinese Objects, to Nov. 15	
Sterner, 9 E. 57.	Martin Kosleck: Paintings, to Nov. 12	
Studio Guild, 730 Fifth.	Catharine Critcher: Paintings, to Nov. 12	
	Susan B. Keith: Paintings, Nov. 7-19	
Sullivan, 460 Park.	Lyonel Feininger: Paintings, Nov. 8-26	
Tricker, 19 W. 57.	Telka Ackley: Paintings, to Nov. 12	
Uptown, 249 West End.	Group Show: Paintings, to Nov. 11	
Valentine, 16 E. 57.	Picasso: Paintings, Nov. 7-26	
Vendome, 330 W. 57.	Ceike: Paintings, to Nov. 15	
Walker, 108 E. 57.	Paul Clemens: Paintings, to Nov. 12	
H. D. Walker, 38 E. 57.	Coulton Waugh: Paintings, to Nov. 12	
Wells, 65 E. 57.	Chinese Rubbings, to Nov. 15	
Westermann, 20 W. 48.	Martin Kainz: Paintings, to Nov. 12	
Weyhe, 794 Lexington.	Prints, Drawings, Sculpture, to Nov. 15	
Whitney, 10 W. 8.	Annual Show: Paintings, Sculpture, to Dec. 11	
Wildenstein, 19 E. 64.	David-Weill Collection: Drawings, to Dec. 17	
Yamanaka, 680 Fifth.	Chinese Bronzes, Buddhist Art, to Nov. 24	

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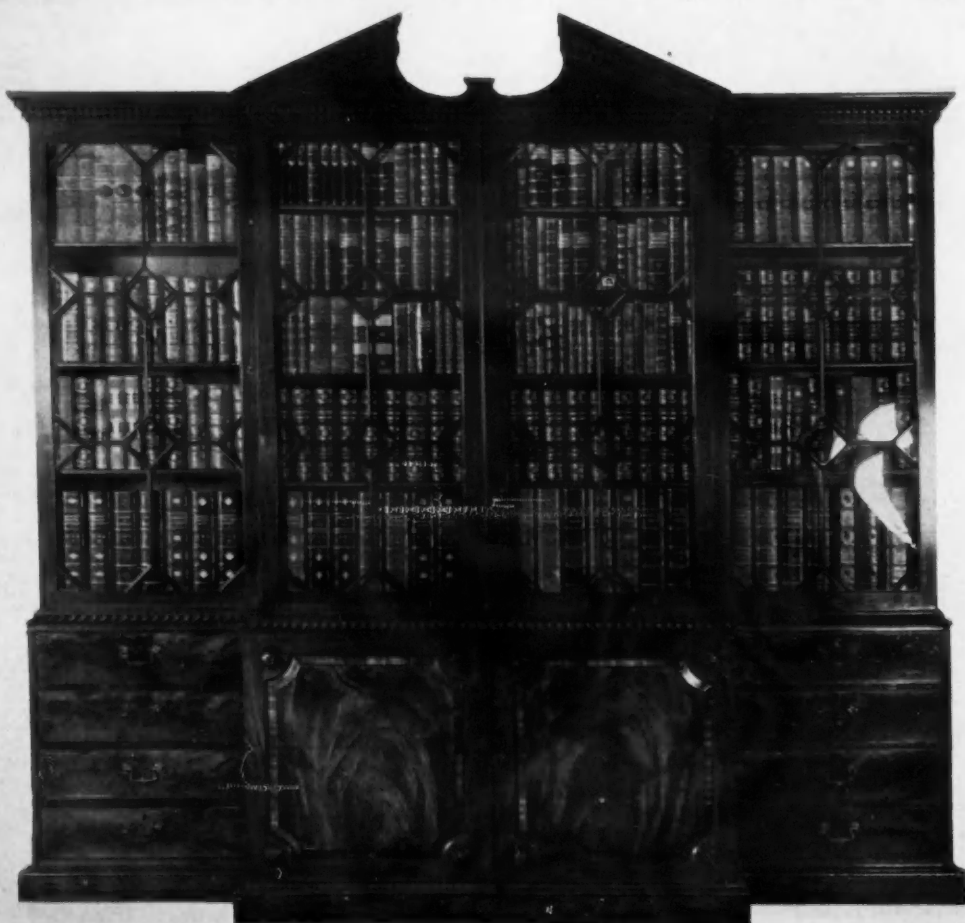
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**DECORATIVE OBJECT OF THE WEEK**

COURTESY OF MALLETT AND SONS, LONDON

The triple bookcase of mahogany was made about 1760 at a time when architects, chiefly Robert Adain, dominated interiors. They designed ceilings, carpets, curtains, chair coverings and furniture from their knowledge of Greek and Roman ornament. This piece in its severe outline is painstakingly correct in its Classical arcaded detail and central broken pediment of the top. Its proportions are dignified and what ornament there is is an example of excellent judgment. The figured mahogany of the lower part contributes its color, which has faded to a rich, mellow tone, and the marking is unspoiled by any intrusive rivalry of extraneous carving. Chippendale's Chinese manner may be seen in the pagoda pattern of the mouldings, and the glazed diaper doors are in his style. English architecture at this period was in its noblest phase, and pieces such as this one complemented the elaborate decorative backgrounds of the great London houses.

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